250 AUTHENTIC ART NOUVEAU BORDERS in Full Color

M.P. Verneuil et al.

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Verneuil et al. 250 AUTHENTIC ART NOUVEAU BORDERS IN FULL COLOR

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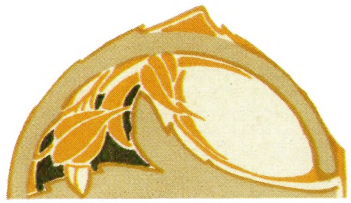

250 Authentic Art Nouveau Borders

in Full Color

by M. P. Verneuil *et al.*

Dover Publications, Inc.
New York

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This Dover edition, first published in 1990, is an abridged, slightly reduced republication of *250 Bordures*, originally published in the 1904 series "Documents Ornementaux" by the Librairie Centrale des Beaux-Arts, Paris. For this edition, the foreword to the original edition has been omitted, all the original color plates have been reduced by ten percent, and a new publisher's note has been added.

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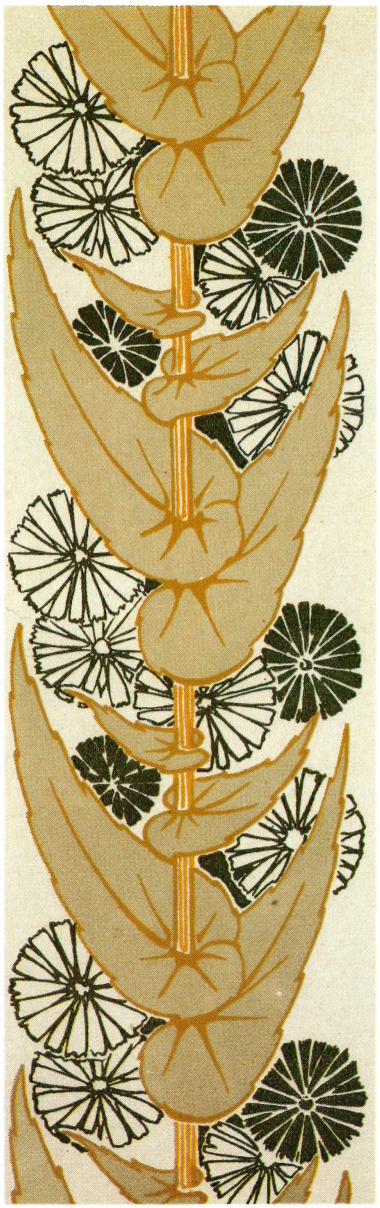

Publisher's Note

A characteristic product of the Art Nouveau movement was the stylebook, a collection of designs embodying principles and concepts developed or advocated by participants in the movement. Art Nouveau proponents aspired to decorate the world around them; thus a stylebook was often an appeal to designers of commercial products. Some of the best Art Nouveau illustrations ever produced were designs intended as decorations for household interiors or mundane objects, found in collections such as the present one.

Originally titled *250 Bordures*, this book was part of a series known as "Documents Ornementaux." The series was published in 1904 under the direction of M(aurice) P(illard) Verneuil, a prominent French artist and teacher involved in the publication of numerous books on design, among them Art Nouveau stylebooks. A foreword in French by Eugène Grasset (a colleague and former teacher of Verneuil's) explained the book's original purpose. Chiefly addressed to wallpaper designers, the foreword gave ideas for designing decorative borders, focusing especially on how different figures and lines could be made to interact jubilantly in designs, how boring repeat patterns could be avoided, and how the vertical and horizontal of a border design could be merged to form an attractive corner. Accompanying the discussion were line drawings of borders containing simple alternations of basic shapes and lines. These were the theoretical skeletons of the elaborate full-color borders that were the book's main attraction.

250 Bordures contained 250 border designs on 60 plates, executed by Verneuil and ten of his colleagues. Each plate was apparently designed as a whole by one of the artists, made to contain a few similarly shaped borders that complemented one another in color and theme. Among the designs are corners, straight and curved strips, and cartouches. Only portions of borders were provided—enough to reveal the repeating patterns within them, which could be extended to any length desired. Presumably, certain curved borders could be extended into full circles; and corners, if extended at both ends and repeated, could form full rectangular borders.

Verneuil and others associated with the Art Nouveau movement made extensive studies of plant and animal forms, in which they saw interesting patterns and shapes that were highly suitable for decorative art. As one might expect from an Art Nouveau stylebook, the designs in this book are largely composed of natural plants, flowers and animals. Some also feature children, familiar objects and even landscapes with houses, lakes or trees. Many of these arrangements reflect the arrangements of nature or of familiar environments, making the patterns seem more reflective of pleasing images than of principles. Also interesting to observe are the ways in which the designs on a single plate complement each other, especially in terms of color. On Plate 49, for example, a border of dark grapes

and leaves abides so beautifully with two borders of small animals dwelling in foliage at dusk that the result seems almost metaphorical.

The present Dover edition includes all 60 plates from the original book, faithfully reproducing the color and identifying the artists of the plates in short captions. Artists and craftspeople will find the designs suitable for projects of all kinds, and art enthusiasts will return to these pages again and again, simply for another appreciative glance.

The work of the following artists is represented in this volume:

Albrizio: Plate 20.
Bacard: Plates 14, 38, 44, 59.
H. Barberis: 3, 26, 41, 47.
H. Bellery-Desfontaines: 5, 29, 50.
E. Bénédictus: 2, 9, 15, 21, 27, 33, 39, 45, 51, 57.
R. Bourdon: 17, 56.
L. Cauvy: 11, 35, 53.
M. Dufrêne: 6, 12, 18, 24, 30, 36, 42, 48, 54, 60.
P. Follot: 23.
Gillet: 8, 32.
M. P. Verneuil: 1, 4, 7, 10, 13, 16, 19, 22, 25, 28, 31, 34, 37, 40, 43, 46, 49, 52, 55, 58.

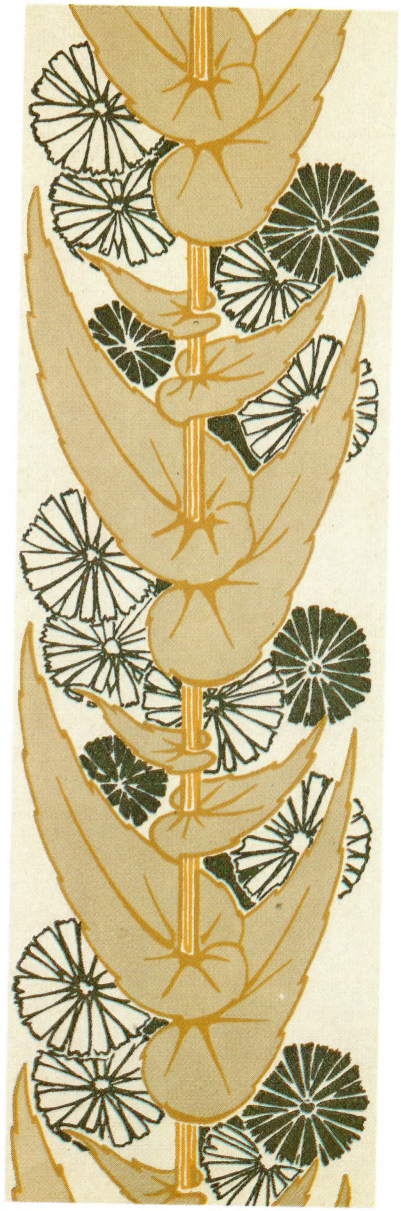

Plate 1 M. P. Verneuil

Plate 2 E. Bénédictus

Plate 3 H. Barberis

Plate 4 M. P. Verneuil

Plate 5 H. Bellery-Desfontaines

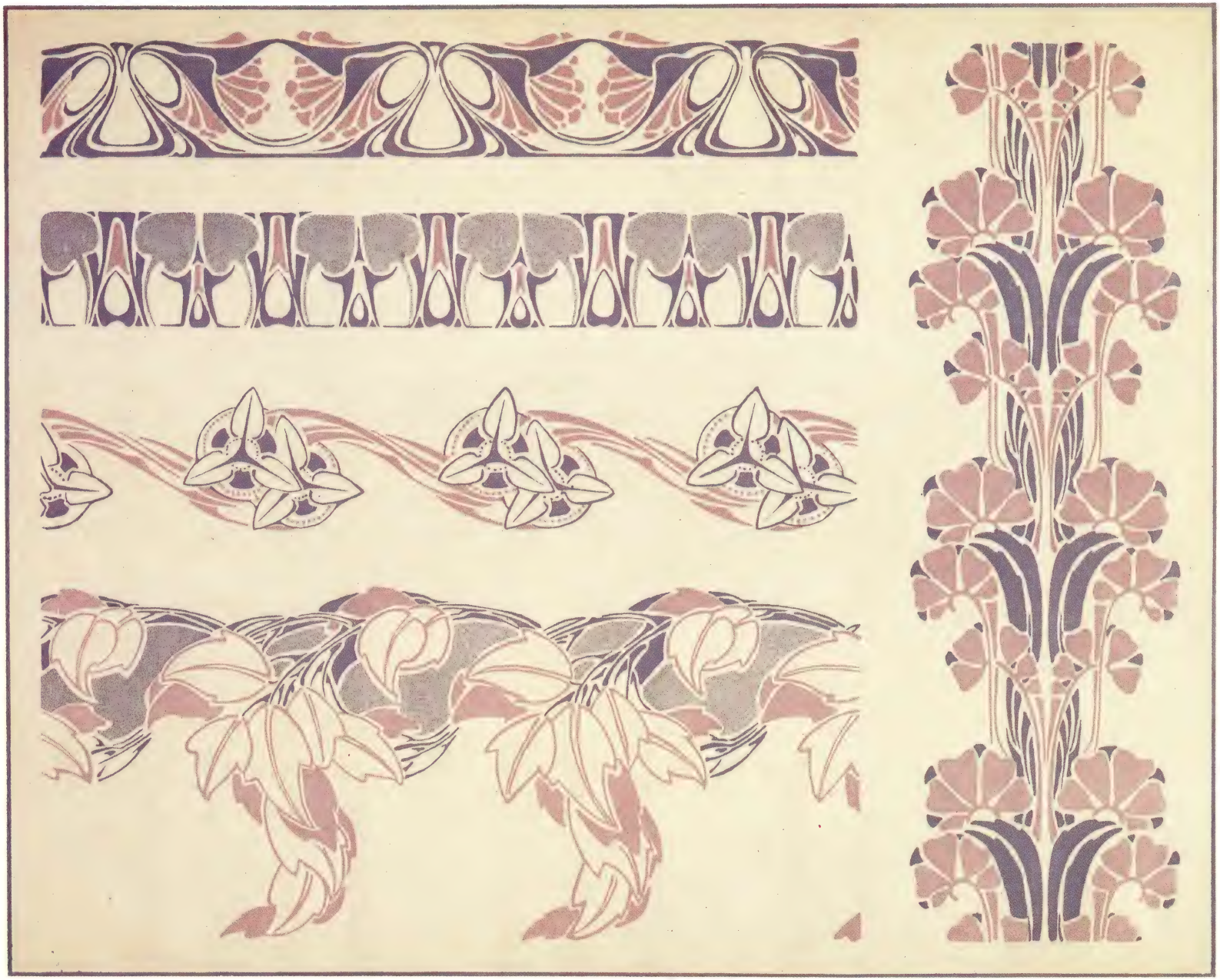

Plate 6 M. Dufrêne

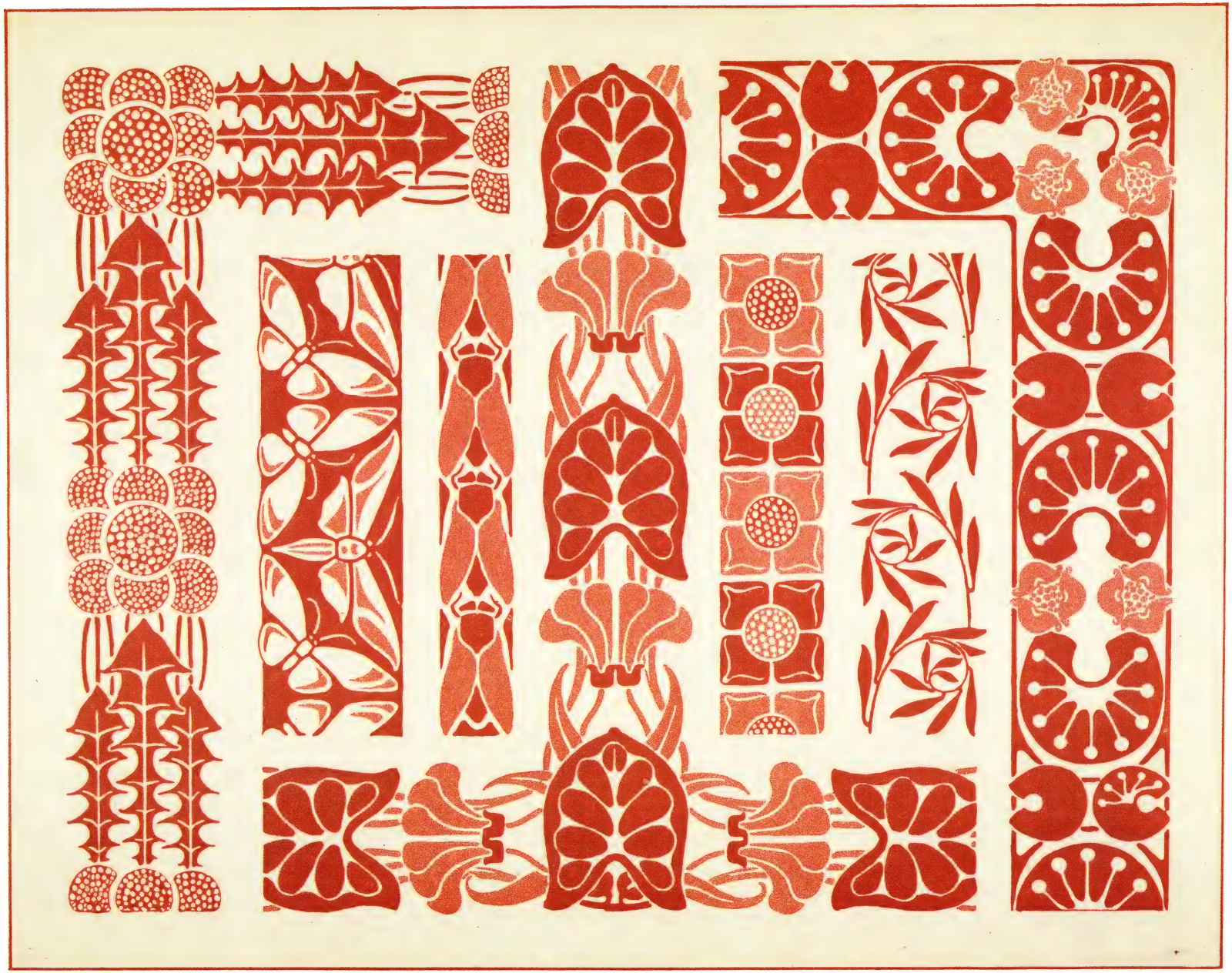

Plate 7 M. P. Verneuil

Plate 8 Gillet

Plate 9 E. Bénédictus

Plate 10 M. P. Verneuil

Plate 11 L. Cauvy

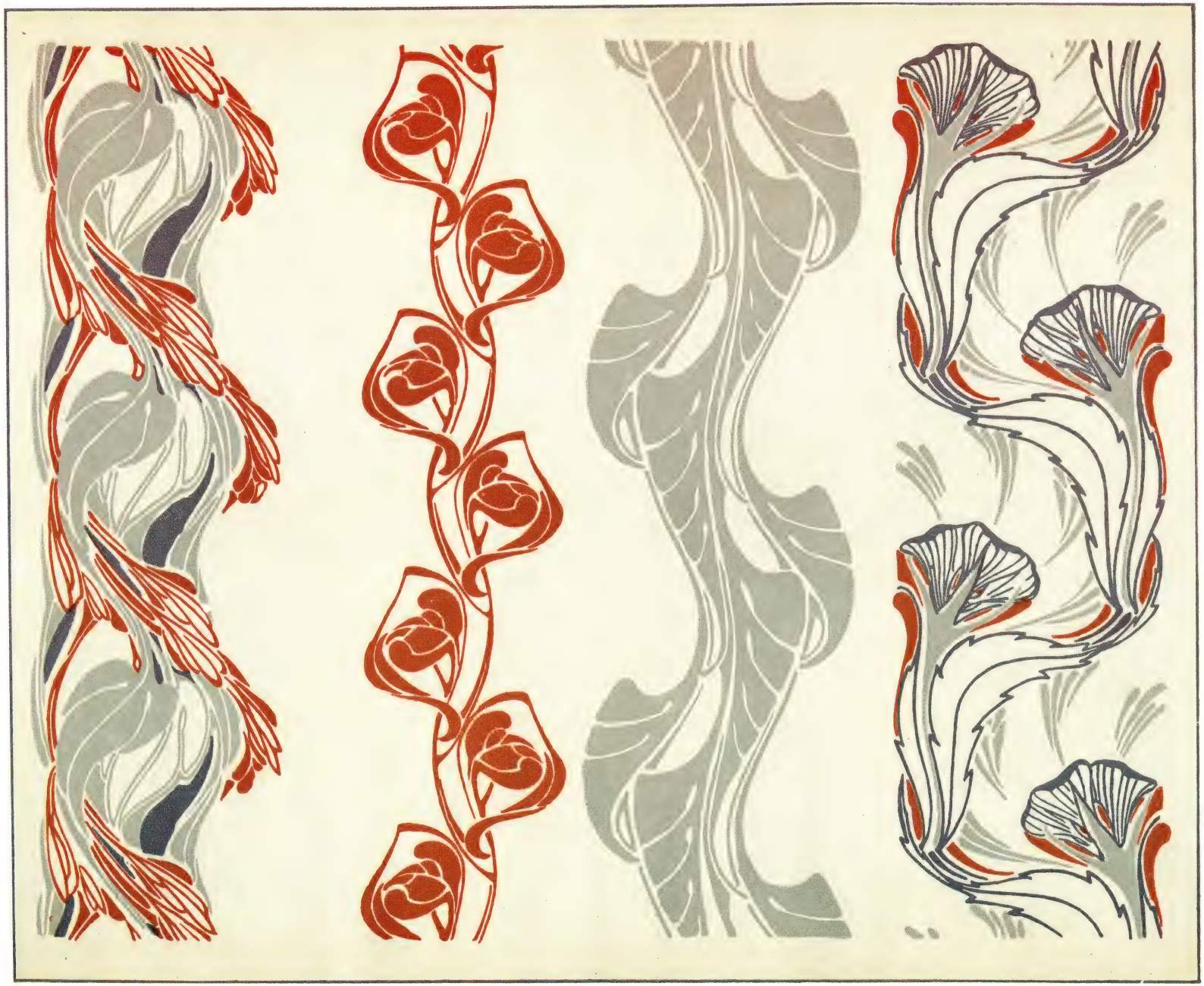

Plate 12 M. Dufrêne

Plate 13 M. P. Verneuil

Plate 14 Bacard

Plate 15 E. Bénédictus

Plate 16 M. P. Verneuil

Plate 17 R. Bourdon

Plate 18 M. Dufrêne

Plate 19 M. P. Verneuil

Plate 20 Albrizio

Plate 21 E. Bénédictus

Plate 22 M. P. Verneuil

Plate 23 P. Follot

Plate 24 M. Dufrêne

Plate 25 M. P. Verneuil

Plate 26 H. Barberis

Plate 27 E. Bénédictus

Plate 28 M. P. Verneuil

Plate 29 H. Bellery-Desfontaines

Plate 30 M. Dufrêne

Plate 31 M. P. Verneuil

Plate 32 Gillet

Plate 33 E. Bénédictus

Plate 34 M. P. Verneuil

Plate 35 L. Cauvy

Plate 36 M. Dufrêne

Plate 37 M. P. Verneuil

Plate 38 Bacard

Plate 39 E. Bénédictus

Plate 40 M. P. Verneuil

Plate 41 H. Barberis

Plate 42 M. Dufrêne

Plate 43 M. P. Verneuil

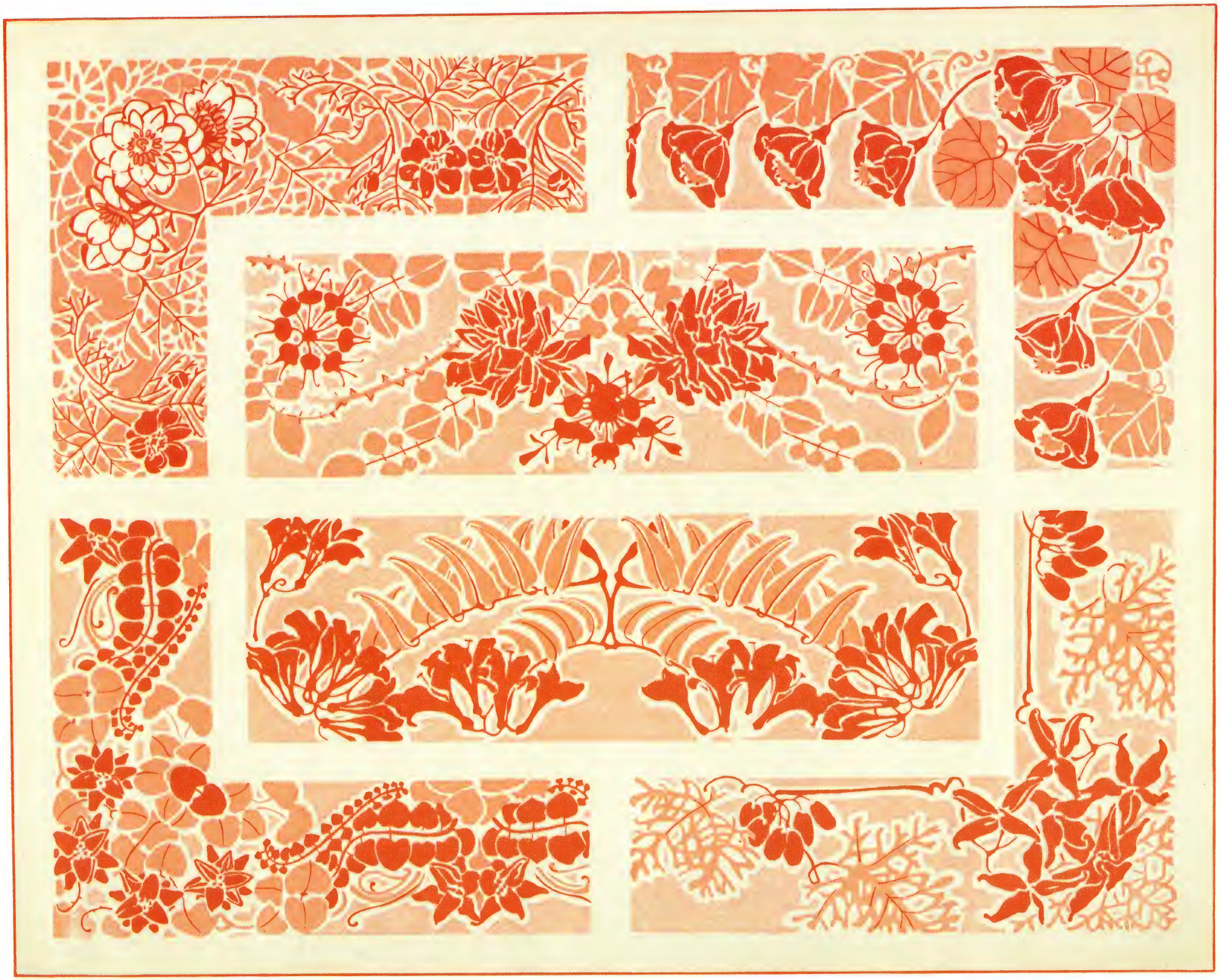

Plate 44 Bacard

Plate 45 E. Bénédictus

Plate 46 M. P. Verneuil

Plate 47 H. Barberis

Plate 48 M. Dufrêne

Plate 49 M. P. Verneuil

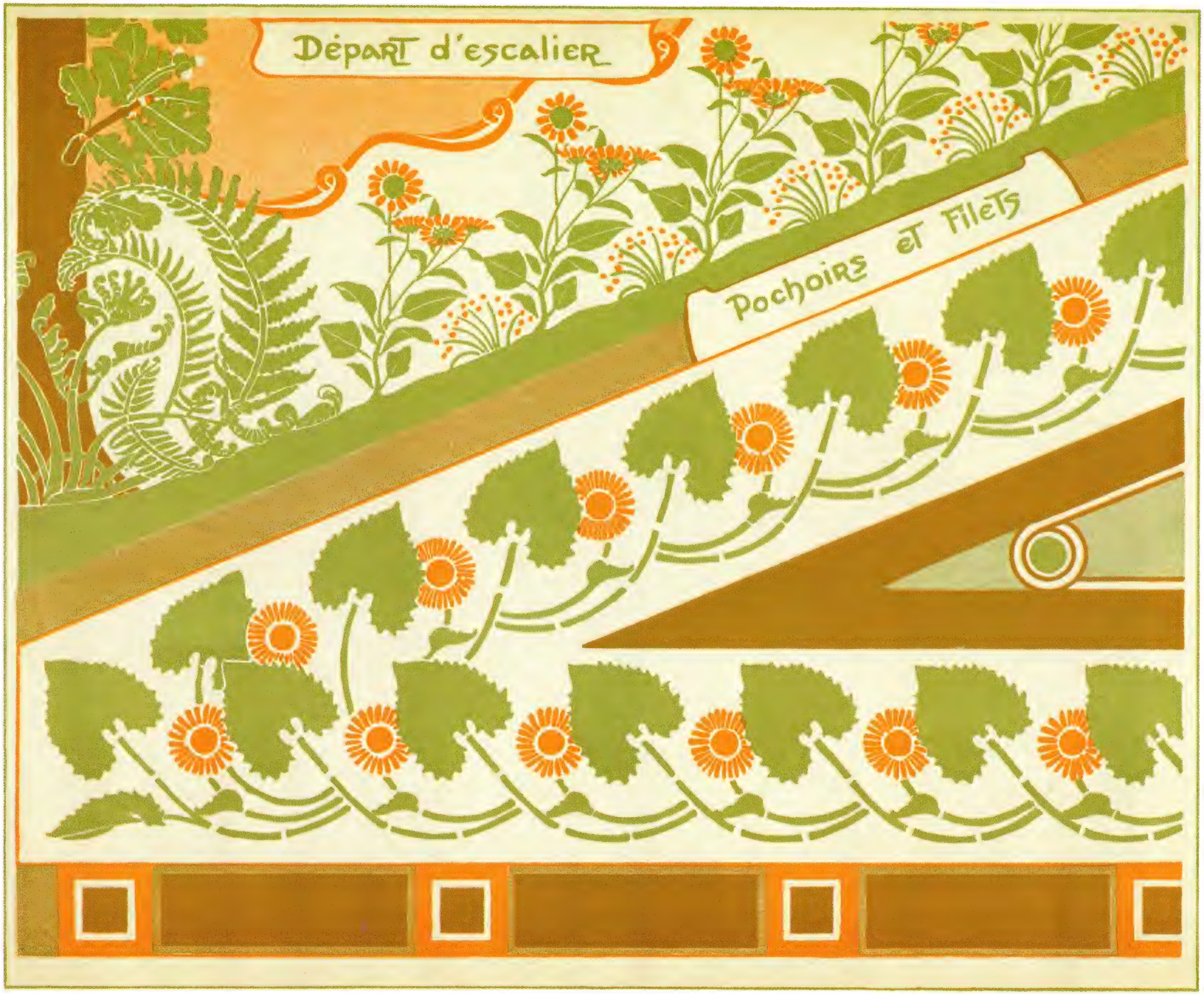

Plate 50 H. Bellery-Desfontaines

Plate 51 E. Bénédictus

Plate 52 M. P. Verneuil

Plate 53 L. Cauvy

Plate 54 M. Dufrêne

Plate 55 M. P. Verneuil

Plate 56 R. Bourdon

Plate 57 E. Bénédictus

Plate 58 M. P. Verneuil

Plate 59 Bacard

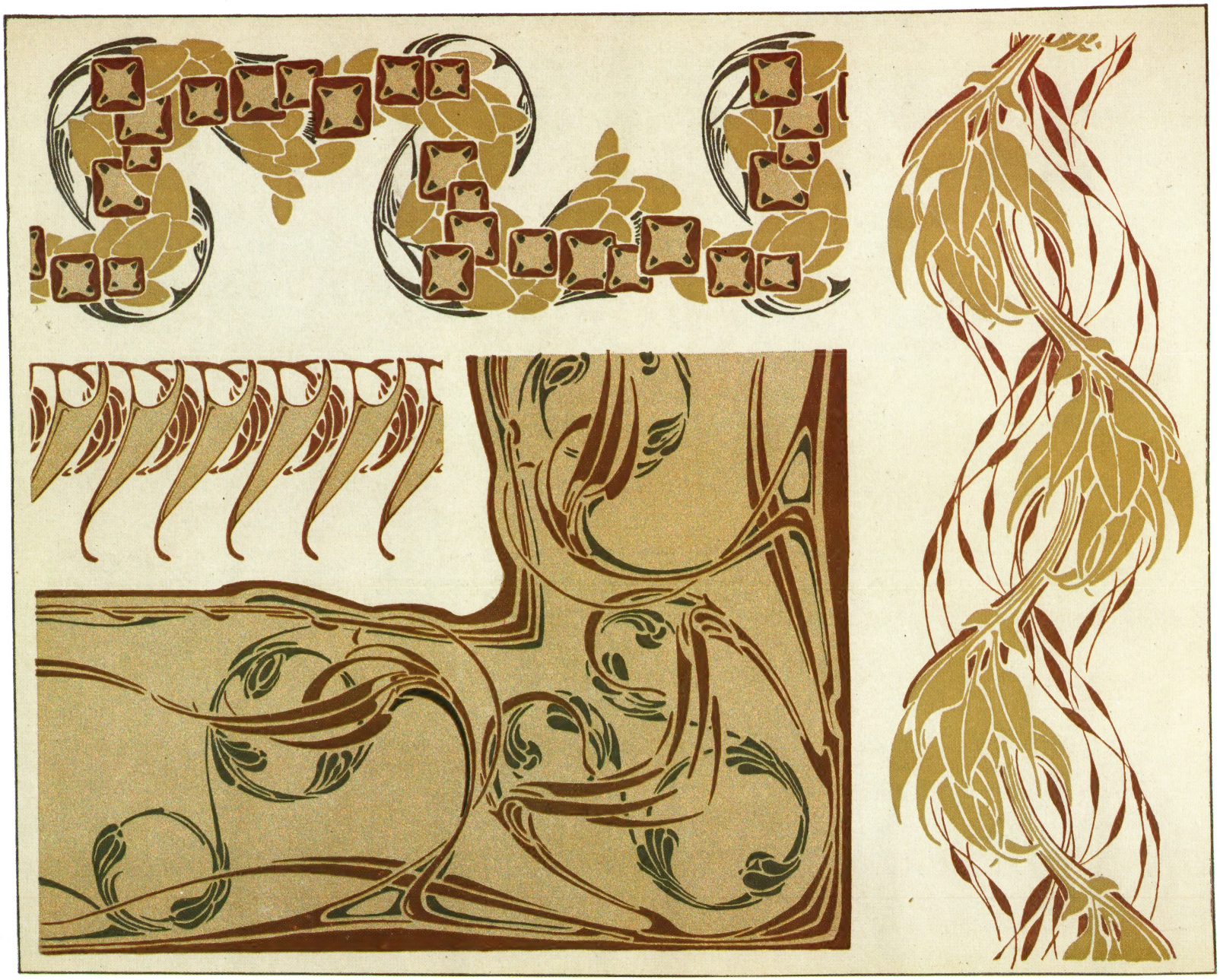

Plate 60 M. Dufrêne

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At the turn of the century, Maurice Pillard Verneuil was a major exponent of the Art Nouveau style. His rich imagination and technical finesse graced the Belle Epoque with some of its most beautiful and characteristic designs.

This new collection, reproduced from a rare original portfolio published under Verneuil's direction, features 250 copyright-free Art Nouveau border designs, beautifully printed on 60 full-color plates. Ranging from one-color to many-color, they comprise a vast array of stylized motifs: flowers, shells, butterflies, vines, landscapes, scenes of children playing, exotic animals and much more. Students and enthusiasts of historic design will find this book an outstanding reference and inspiring guide to a visual style whose popularity continues unabated. Graphic artists, textile designers and craftspeople will also find it a practical, inexpensive source of immediately usable design.

Dover (1990) republication of *250 Bordures*, published by Librairie Centrale des Beaux-Arts, Paris, 1904. 250 full-color illustrations on 60 plates. Publisher's Note. 64pp. 9⅜ × 8 1/16. Paperbound.

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